

EASTER SUNRISE SERVICE



HOLLYWOOD BOWL

After Three Days

GRACE NELL CROWELL

*What did that Easter Morning mean to Him!
I think of it, oh, often, and am glad—
His earthly lifetime past—its grief and pain,
With all the sore temptations that He had.*

*All of it past—the last long hillside climbed,
The last cry uttered, and the last tears shed,
And never a grave to close on Him again
Within the darkened garden of the dead.*

*And now the folded napkin laid aside—
And all eternity before Him there,
While those He loved were coming—and the dawn
Was on the hills—the bird's song on the air.*

*How beautiful it must have been to Him,
After the dusty roadways He had known;
How strangely sweet the garden flowers were,
How cool and colorful the dawn light shone!*

*No morning of the earth means more to men
Than Easter Morning—but it takes my breath
To think what that first Easter must have been
To one, new-risen, after days of death.*

EASTER DAWN in the HOLLYWOOD BOWL

Indelible Memory (J.S.B.) To Mrs. J. J. Carter Charles W. Cadman
Op. 80, No. 4

Cres. Mod.

▲ HOLLYWOOD CHIMES ▲

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GEORGE BROOKWELL

JOHN B. GOOD

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The Hollywood Community Chorus

THE HOLLYWOOD COMMUNITY CHORUS now in its 15th year has provided for the people of Hollywood, both resident and transient, a meeting place where good music, good comradeship and friendly spirit commingle. Started during the world war when community singing was popularized it has continued to bring entertainment once a week to those who otherwise could not or would not be satisfied with the jazz of the boulevard and for whom the music of the more formal concert platform was not available.

A characteristic Tuesday night at the Community Chorus consists of a program divided between community singing and a program provided by guest artists. These guest artists have contributed generously of their talents throughout all the years and the chorus is deeply indebted to each and every one. Many famous names are to be found on the roster of chorus guest artists

and too, many who once appeared on the chorus platform have developed into the great artists of today.

The great good that the Hollywood Community Chorus can do in the community is seen in the development of civic interests in which the chorus has always held a vital place. Thru the inspiration and arduous labor of early leaders in the chorus the great Hollywood Bowl came into being. The Easter Sunrise Service grew out of the minds of a few faithful chorus workers. In later years the custom of caroling was instituted by the Chorus and on Christmas Eve many are the burdens which are cast aside at least for a few happy minutes while the shut-in opens his heart and soul to the music of the carolers.

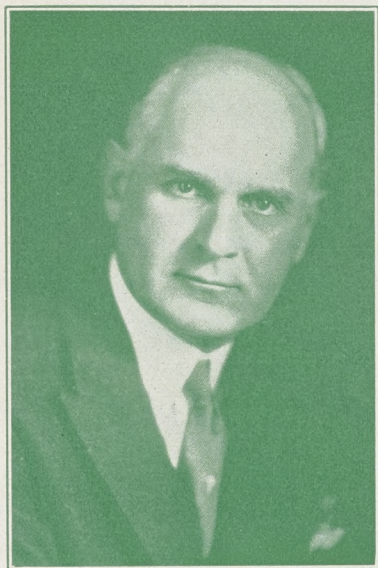


SOL COHEN, *President*

When misfortune crept into the midst of Hollywood, there arose the need for bodily sustenance as well as cultural enjoyment. The Community Chorus further ex-

tended its activities to the task of providing food and gifts at the holiday season for the less fortunate ones in its neighborhood.

The Hollywood Community Chorus this year has inaugurated a new plan of entertainment for its patrons by holding informal parties each month. These gatherings have been capably arranged by its president, Sol Cohen.



HUGO KIRCHHOFER, *Director*

No meeting of the Community Chorus could be successful without the direction of that dynamic leader, Hugo Kirchhofer. The inspiration of his enthusiastic leadership is as great now as in the early struggling days of the chorus and to him perhaps as much or more than to any other individual is due the continued success of the organization. Since the very inception of community singing by the Hollywood Community Chorus, Mr. Kirchhofer has been its director, and from that early date also the chorus has been most fortunate in having as accompanist Mrs. Inez Jacobson. The imagination of the faithful chorus members

cannot be stretched to a point where the sing can be envisioned without Inez Jacobson, "our Inez", whose gracious personality and flawless accompaniment are indispensable parts of our sphere of things.

Many years removed from the war time spirit which gave it birth, the Hollywood Community Chorus, far from outliving its usefulness, is today playing its part in the life of Hollywood with the same enthusiasm and effectiveness as in its early days.



INEZ JACOBSON, *Accompanist*

*"We are the music makers
And we are the dreamers of dreams
Wandering by lone sea-breakers
And sitting by desolate streams;
World losers and world forsakers,
On whom the pale moon gleams;
Yet, we are the movers and shakers
Of the world, forever, it seems."*

IN THE HOLLOW OF GOD'S HAND

CARL ALLEE BUNDY

STARS flicker in the domed ceiling of blue-black, while wind-fairies gather handfuls of foggy lace from the covering of a sleeping ocean and fling it in the west portal of our garden cathedral, where it rolls along under the ceiling and drifts out through the window of the eastern balcony.

Spirits of the night mount the eastern wall with a gigantic circle mirror, and following the arc of the ceiling, reflect the golden light of the sun that has gone to get another day.

Behold how the Divine Architect of the Ages has fashioned this place! The hills have been raised to the east, the south, the west, and have been extended at length along the north as if patterned after a shepherd's staff. The sides slope to a perfect hollow

in the center which is reached by a gradual ascent from the gates of the canyon to the threshold of the garden temple.

And now, that part of His creation He loves best—even man—He has invited to gather in this garden spot while others of His talented people, like human radios that they are, pick up the harmonies of His thoughts, even the songs of the stars, and interpret them, that we, less sensitive and less gifted, may too listen in and hear the broadcasting of the soul of our Maker.

Overcome by the profound inspiration, and resting "In the Hollow of God's Hand," with eyes fixed on the flaming cross on yonder hill, our souls open wide their windows and become in tune with the Infinite.



ANOTHER GIVER OF GIFTS

IMMEDIATELY one comes in contact with the Bowl and its affairs, its influence compels the intense desire to do something to make it ever finer. This experience is a daily one, and is emphasized in the service here this morning in a hundred ways, but no more so than in the gift of Mrs. Hennon Robinson. Out of her busy life, she composed the song "Fulfillment" to be sung

this morning by Mary McCormic, and gave it without cost for this particular purpose.

Mrs. Robinson is an outstanding musician and composer and is the accompanist for the Lyric Club, the Ellis Club and Euterpe Opera Reading Club. For her services here this morning, she has only our thanks but these are most earnestly given.



A Message to the Many Thousands of Visitors Here This Morning

AS ONE looks over the vast sunrise throng each Easter morning, we know that only a few realize the vast amount of work herein involved to make this great gathering possible. To just wish or say, "we'll have such a service," does not bring it to pass.

For three or four months prior to the service from twenty-five to forty of our citizens give much time planning for this morning, meeting in one large committee,



DANA BENNETT

and many smaller sub-committees, with a chairman for each.

Their work reaches out to our public schools and churches recruiting children for the Sunrise Chorus, Boy Scouts, R.O.T.C. Reserve Corps and all the local service clubs.

The People's Symphony Orchestra of Hollywood

THE HOLLYWOOD People's Symphony is *your* community orchestra. A most cordial invitation to join is extended to all non-professional musicians with adequate orchestral training. This is the tenth season of the Orchestra, conducted from its very beginning by Jay Plowe, flutist of the Los Angeles Philharmonic Orchestra.

The Hollywood People's Symphony appeared last year at the Bowl Easter Sunrise Service, and again in November at the Thanksgiving Interdenominational Church Festival, given under the auspices of the Church Federation of Los Angeles, with Percy Grainger as guest conductor. On March 8th, the Symphony gave a concert at the Auditorium of the Hollywood High School, in conjunction with the Hollywood Community Chorus, with Claire Mellonino as guest artist.

There are undoubtedly many musicians in Hollywood and Los Angeles who are not aware of the existence of this community orchestra. Mr. Philip W. Rice, manager of this orchestra, announces that there are vacancies in nearly every section, but violas, cellos, and stringed basses are especially welcome.

Only music of the highest type is played, thus affording one an excellent opportunity for ensemble work. Rehearsals are held on Monday evenings, 7:45 o'clock, at the Hollywood Chamber of Commerce Auditorium, 6522 Sunset Boulevard. The season extends from October 1 to May 1.

The cover on this program booklet is a careful selection from the art departments of a number of our high schools and art studios. Fifty or sixty designs are submitted by the students, and a choice is made by a select committee, headed by one of our outstanding artists.

The service given by all is a gratuitous debt to the community rendered in a spirit most commendable and only in this way is the Bowl and all it stands for possible. Many of the men and women on these various committees are outstanding business citizens of Hollywood and without them and hundreds of others who give much of their time out of busy lives this service could not be.

THE HOLLYWOOD CIVIC EASTER SUNRISE SERVICE COMMITTEE

DANA BENNETT, *General Chairman*

*in charge of arrangements for the Fourteenth Annual Hollywood Easter Sunrise Service,
held at Hollywood Bowl, Sunday, March 27th, 1932.*

DIVISION OF PROGRAM ARRANGEMENTS

MRS. MAUD D. LEE SKEEN, *Vice-Chairman*

Hugo Kirchhofer, associate chairman, in charge of music, including choral arrangements and direction, with Mabel Miller Barnhart as co-chairman in charge of the Sunrise Chorus.

Sub-committee chairmen: Mrs. Burdette Chapman, orchestra and soloist; Mrs. Bert Fesler, trumpeters; Rev. Neal K. McGowan, ministers; Otto K. Olesen, radio, organ prelude and program broadcast; Inez Jacobson, accompanist.

DIVISION OF STAGE ARRANGEMENTS AND DECORATION

JOSEPH E. BREWER, *Vice-chairman*

Sub-committee chairmen: Francis William Vreeland, design and decorative supervision; John B. Good, stage setting and construction; Stephen Hall, stage equipment and loge seating; Mrs. Ben L. Goodheart, horticultural supplies.

DIVISION OF PUBLIC RELATIONS

F. A. HARTWELL, *Vice-chairman*

Will T. Gentz, associate chairman, in general charge of publicity and exploitation, with a board of co-chairmen comprised of Otto K. Olesen, Robert Furst, Perk Swope and Harrison Crawford, in charge respectively of special exploitation, radio bulletins, screen announcements and club contracts.

Sub-committee chairmen, Pre-Easter events section—Easter poster contest and Holy Week Art Exhibition, Francis William Vreeland, director; Pre-Easter Lily Processional and "Dedication of Lilies" ceremony, Mrs. Fred V. Watson, director; Sunrise Chorus, Kiddies Easter Egg Hunt, Mabel Miller Barnhart, director.

Assisting Mr. Vreeland are a contest committee comprised of Miss A. W. Lee, William A. Paxton and Miss Anabel Sears; an exhibition committee, Mrs. W. T. D. Campbell, chairman, with Mrs. Ruth Larimer and Mrs. Isobel K. Wurtele and a reception committee with Mrs. Waldo Trine as chairman and including Mesdames Kathryn Leighton, Sydney Temple, Harry Muir KurtSmith, Jules Kauffman, Charles H. Richmond and Daniel Beecher and Misses Ella Buchanan and Prudence Wollett. Mrs. Watson's staff comprises Mrs. Irving Eastin, Arleen Washburn and Mrs. Bert Fesler. Mrs. Barnhart is aided by her "sunrise chorus" committee of the program division, and Mrs. Maurice Willows, Mrs. John B. Good and Mrs. T. R. Trick.

DIVISION OF SAFETY, SERVICE & SUPPLIES

HENRY J. HEDIN, *Vice-chairman*

Sub-committee chairmen—Safety section: Harrison Crawford, Traffic arrangements and policing; W. H. Klusman, patrol grounds; Dr. Broadbent, field hospital; Carl Bush, rain insurance and night street illumination. Service section: Louis F. Foley, ushering and collections, with Nelson Allen and Dennis Gless as field lieutenants respectively of those two branches, and Edna M. Gearv in charge of senior seat section; parking, E. P. Trautman; program distribution, Edna M. Hewitt; Finance, Benjamin B. Odell.

SUMMER CON

IT SEEMS that Eastertide heralds in our season of music, for the Sunrise Service is the first major event following the closed winter season in the Bowl. It is difficult to realize that this spot of sixty-one acres, entirely original and primitive until eleven years ago, is the world's mecca of music, and that roads from all points of the compass, as well as from almost every country on the globe, lead to the Hollywood Bowl for all who stand for that which is best in life.

Mendelssohn, Beethoven, Handel, Mozart and a host of others lived and did their part to make the Hollywood Bowl the wonderful thing it has become, and so their lives are lived again by us under the starry heavens, making a "Midsummer Night's Dream", a daily thing in our lives.

The past ten years experience has proven that of all adventures in music, this is the great outstanding event, giving pleasure to more thousands of people at a small cost, never equalled at any time or place. Last season nearly three hundred thousand people paid admission to hear music, under the starry sky, and with the list of great conductors and soloists planned for the coming season, it is possible that the attendance will be even greater.

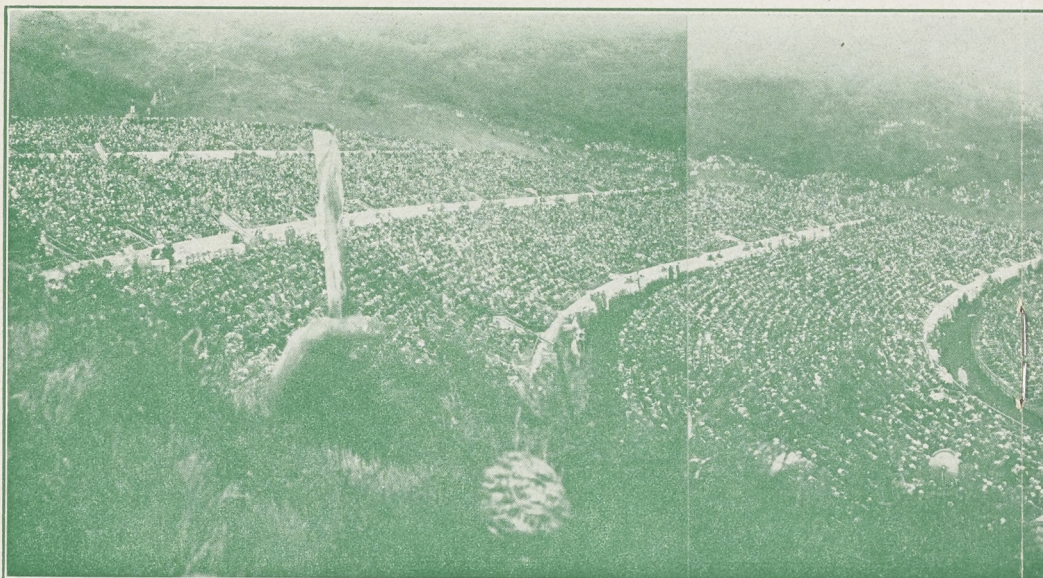
The unique plan of listening to symphonic music under the stars has received world-wide

recognition. Due to increased public support we are able to bring world renowned conductors and artists to appear with the Hollywood Bowl Orchestra, which, during the balance of the year is known as the Los Angeles Philharmonic Orchestra, its existence being possible through the generosity of Mr. Wm. A. Clarke, Jr.

In one season of concerts at the Hollywood Bowl our patrons are afforded an opportunity to hear representative music drawn from all periods of music history, and from the most talented composers of all ages. In addition to hearing the recognized symphonies, audiences also have the privilege of hearing the world's greatest artists interpret the world's best music under the guidance of conductors of international reputation.

In addition to providing one of the greatest concert seasons to be held in any part of the world, Bowl officials are confronted with various problems in accommodating several hundred thousand people during the period of eight weeks. The management of Hollywood Bowl is continually striving to make attendance at concerts pleasant in every way.

Automobile parking and traffic constitute one of our important problems. During the past two years we have had such excellent cooperation from the Police Department that a great percentage of our traffic problems has been eliminated. In this same period of



ONCERTS 1932

time we have enlarged the Bowl parking lot to accommodate almost five hundred cars more than in previous seasons. We have also improved the parking lot at Cahuenga Pass so that we are now able to take care of the cars for an audience of twenty thousand people.

Mr. Glenn M. Tindall, the Bowl manager, recently returned from a three months tour of Europe, seeking only the best conductorial and soloist material and while the official Bowl is not yet ready to announce its final program, we are assured that never before has there appeared before the public an array of talent equal to the season of 1932.

We are authorized to state that Frederick Stock of the Chicago Symphony has been engaged for two weeks of concerts. This one event alone would make the season an epoch in music, for one so famous, is bound to color the whole season.

Then, Arne Oldberg, pianist and composer and head of the music department of the Northwestern University of Chicago, will repeat his visit of two seasons ago, when he and his daughter-in-law, Mrs. Oldberg, entertained a special audience on Beckstein Pianos. Mr. Oldberg was the winner of the yearly Symphonic prize of 1931, for the best composition, and this year he will be with us, playing this symphony with our

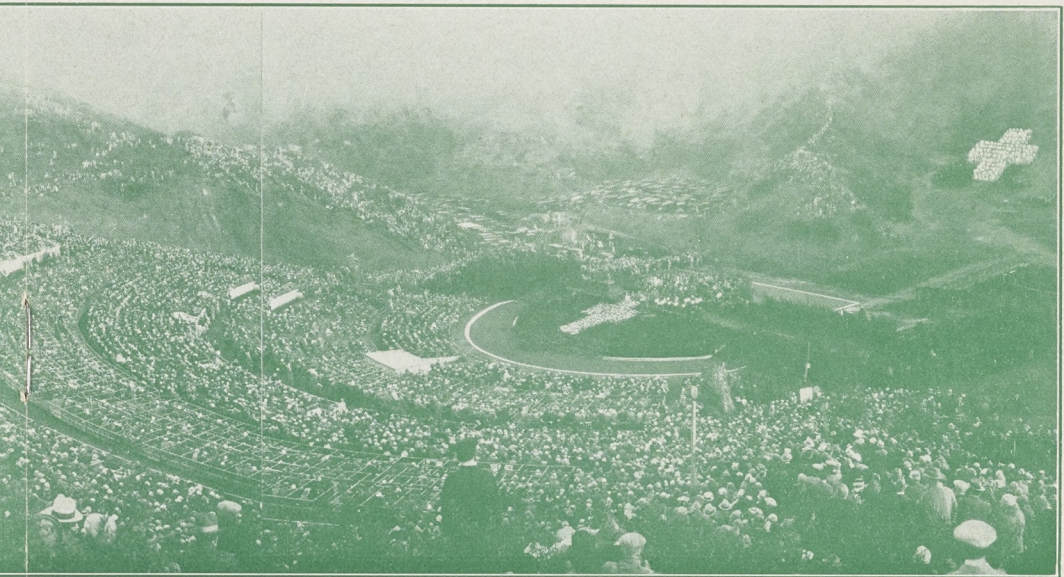
great orchestra and his experience and great ability assures us the event will attract a great audience.

This yearly competition will again be a feature of the 1932 season for a Love Poem and music of a symphonic nature.

The Bowl breakfasts, instituted four years ago, will be again an outstanding feature. They have meant much to the Bowl, and to see several hundred of our outstanding citizens meeting at 8 a.m. for breakfast at the Tea Garden, means that it has a pulling power that gets you out of bed, at an unheard of hour to many of its patrons. These breakfasts, at a nominal cost, are open to the public, and they afford an opportunity to the music loving public to become closely acquainted with the Bowl conductors and soloists, for always, some one or more of these are guests at each breakfast.

The entire Bowl auditorium has had a new coat of paint and thru the ceaseless efforts of Messers Reed and Sellers the appearance of the Bowl has been greatly improved.

Starting on its second decade with this great Oympic year and the concert schedule including the names of conductors of world renown, patrons of the Hollywood Bowl may anticipate a glorius season of "Symphonies Under the Stars."



THE PILGRIMAGE PLAY

"Life of the Christ"

Transcribed by

CHRISTINE WETHERILL STEVENSON

Produced by

PILGRIMAGE PLAY ASSOCIATION LIMITED
LOS ANGELES, CALIFORNIA



THE PILGRIMAGE PLAY "Life of the Christ," enacted in the foothills of Los Angeles for the past eleven summers, is striving to remind men in a new way of the simple teachings of Him who said the whole law of life is "Love thy neighbor as thyself." Were we to live this precept in our international, individual, and economic relations, there would be no strife or misery left on earth. Our Play gives the exact words of Jesus of Nazareth as He spoke them on the hills of Palestine, with no alteration or sectarian interpretation, so that every searching soul may feel their beauty and their truth, no matter of what race, creed or nationality he may be.

The Play is unique among the great religious dramas of the world in that it offers a visualization of the entire life of Christ so far as it is given in the Scriptures and an impressive feature of the Play is that it is enacted out-of-doors against the rugged hills and in the hush of the starry night. There is something peculiarly appropriate in such a presentation of the earthly career of this humble Nazarene, for nearly all His sermons and parables were delivered along the roadside, beside the Sounding Sea and on sunny slopes.

The Prologue depicts the Nativity, showing the Wise Men, the Shepherds, and the rejoicing of the angels. The Play opens with the Baptism of Jesus by John the Baptist. It gives his teachings to His disciples, and the miracles before the multitude, introducing the episodes of the Samaritan woman and the adulteress. Mary Magdalene

leaves the life of sin at Herod's court to follow Jesus. After the Transfiguration and the raising of Lazarus, Mary anoints His feet at Bethany. Leaving there, followed by His disciples and the multitude, He makes His entry into Jerusalem. The picture presented must be very like the episode as it occurred, our mountains being so much like those of Palestine where He lived and taught. In the streets of Jerusalem, the cosmopolitan crowd, as described in the second chapter of Acts, with their oriental costumes, the plotting scribes and Pharisees, the open market with laden donkeys and water-carriers, and the mingled street cries, make a colorful picture of oriental life of that day. (The costumes are correct in period, many being imported from Jerusalem for the production).

Then follows the Last Supper, with its deep spiritual significance, the Garden of Gethsemane, and the Trial by Pilate. The Play ends with Christ's appearance to Mary Magdalene at the tomb. The Ascension is an epilogue of promise and through rainbow clouds of light that illumine the entire mountainside comes the gentle voice of Him who said, "Lo, I am with you alway, even unto the end of the world."

The Drama is given only at night so that every modern devise of effective lighting can be used. Beautiful beyond words are the lights surrounding the sacred figure as it appears on the hillside or mountain tops; the effect of sunrise, sunset, the Transfiguration and Ascension is produced in glowing colored lights and cloud effects that

bring beauty and conviction to the scenes.

The Play is of surpassing beauty; and is possible only in Southern California, with its clear, starlit summer nights. It is a tremendous Drama palpitating with Human Hope, Human Understanding, Human Emotion. It makes the scenes of the Bible living events in ones mind.

The twelfth annual season of the Pilgrimage Play, "Life of the Christ," spoken drama, opens Monday, July Eleventh, Nineteen Hundred and thirty-two. Presented nightly thereafter, Sundays excepted, in the Pilgrimage Theatre in the beautiful foothills of Hollywood, by a cast of approximately one hundred artists, soloists, chorus and musicians.



*Dear God, my gentle, loving friend,
 Give me a grateful heart,
 Give me the spirit to forgive all wrongs,
 Give me the grace to comfort all who need,
 Give me strength to live above my sorrows
 And give me faith that some day
 I may come to Thee.*

—CARRIE JACOBS BOND.

Pepper Tree Lane



*A Road
Grown dear to thousands
And dearer still will grow
As years pass by.*

—GEORGE BROOKWELL

THE FUTURE OF THE BOWL

ALL GREAT enterprises pass through various stages. First come hopes and plans. Then perhaps partial realization, still hoping for a full maturity of the earlier dreams. Certainly the Hollywood Bowl, up to the season of 1926, went through these and other phases, and the four years of its life up to that time were full of hectic days and nights, and each season was an experiment in renewed hope to set the great blessed thing on a sure and lasting foundation.

Those of us who were in the thick of those strenuous years, today realize the herculean task assumed in that day, assumed largely in ignorance and poverty of resources. Viewing it as calmly as we may today, we are astounded at the superlative egotism that would cause a few men and women, no one of whom up to that time could claim any outstanding position in any of the world's departments, to dare to think that they could create and establish the world's musical masterpiece. Without precedent or experience, they blazed a new and untried trail, and for their pains, were called fools by many, and their seemingly picayune plans for such a monster thing were ridiculed by others, but because their plans called for small things, that could be done by hundreds and thousands of willing hands, their plan went on to success, and soon reached a place and time when Weiner roasts, Barbecues, Country fairs, Society circuses and "Penny-A-Day" campaigns, no longer fitted into the scheme. These belong to the dear, dear, strenuous days that made the Bowl possible. Some might like us to forget these plebeian phases of the aristocratic Bowl in the making, when the artistry of the plumber and baker, the butcher and his helper, the car conductor, and all of democracy's denizens, were given an outlet, and a part in the great job. Of course there were others, but the great spirit of harmony, of music, demands that we recognize that, without these the Bowl would have died at its birth. It seemed that for thousands of years Nature had formed and reserved this glorious spot for just this purpose and the propitious moment. It could not have been done at an earlier time, for it would have lacked a population to support it. It was only possible during the several years around 1920. 1923 would have been too late, for the demand for any and all real estate, adjacent to Los Angeles and Hollywood, was keener and more thorough than at any other period of our history, and no one could have found a better canyon property for homes than this sixty-one acres.

At the right moment there appeared on the scene a few men and women (women particularly) who caught a glimpse of what might be, altho it is certain, that no one realized, that here, in the short time of one-half a decade, far and remote from all centers of musical interest, and the material resources making such a thing possible, a superlatively great musical enterprise would be established, bringing to its rostrum, the world's best in famous men and music. We are still only in its formative years, and that's the subject of this writing.

Since 1926 we have had time to get our breath and assimilate all the hectic efforts previous to that time. Since that time, we have held our own, and established the fact, that here is a great, incomparable musical center, each year adding to its glory and prestige, until, wherever cultured men and women in any part of the wide world meet, the Hollywood Bowl is a common topic.

So far, so good. What now? In 1926, one dreaming of the future said:

"We dream of a magnificent pipe organ in Hollywood Bowl: of twilight organ recitals. We dream of a community indoor theatre, to house the more intimate dramatic productions, chamber music, lectures, etc.: a beautiful art gallery for the display of painting, sculpture and the crafts: of a library of rich and rare volumes: of a reading room: of executive offices: work-shops and ateliers for craftsmen: gardens: rest-rooms: endowments for the development of talent and the encouragement of genius: and so on ad infinitum."

In 1932 we find our dreams nearing fulfillment at least in the minds of many. The actual buildings and instruments cannot be constructed this year but as long as the need for such equipment is present the idea will never be lost. An organ especially would be a distinct addition for on such an occasion as this beautiful service on Easter morning it could supplement our splendid orchestra and add much to the Sunrise Service.

And of all this we are still dreaming and the spirit of those who are willing to carry on is still extant although actual fulfillment of dreams cannot be accomplished just now. We are hoping that the near future will see some effort to accomplish some new outstanding feature, that shall bring new and permanent laurels to the Bowl.

The Hollywood Bowl

By BESS STREETER ALDRICH

Author of *The Lantern in Her Hand* and *White Bird Flying*

HAVING KNOWN recently that thrilling experience which can come to a person but once in his lifetime—a first visit to lovely California—I am moved to say that nothing I have seen has impressed itself more deeply upon me than the sight of the Hollywood Bowl.

As three of us stood together that morning high up on one side of the steep incline, the great man-made auditorium stretched out before us in the God-made hollow of the hills. There were no humans in the vast array of seats, and yet in some mysterious way the amphitheatre seemed peopled with

all those who had ever attended there. There was no sound of melody anywhere, and yet in some eerie way the air seemed filled with all the music that had ever risen there from instrument or throat. To me it was one of those rare experiences which someone has called "a lilt of the soul."

It will not be my privilege to attend the Easter service, but I know that on that morning my thoughts will turn from my midwestern prairies to this spot where so many will be lifting up their eyes unto the hills.



Appreciation

By PAULINE STILES

Author of *The Mote and The Beam*

IT IS INDEED a truism to say that the Hollywood Bowl, aesthetically and materially, has had an incalculable effect upon the community. The weekly thousands who make the effort to come from far and near, who trudge up that hill, who sit for two hours in spellbound silence listening to the world's greatest music greatly rendered, who come under the emotional and intellectual sway of distinguished conductors and musicians, who experience the combined thrill of majestic music and majestic night—these thousands cannot be the recipients of such aesthetic adventures without a decided uplift of body and of spirit.

At least such has been the case of the writer who has been an ardent devotee of the Bowl since the early days of its native wild-

ness when its spell was even more enchanting than it is in its present civilized state. To listen to a great symphony while perched on a hilltop under a manzanita bush in whose branches a cricket and a mocking bird vie with an orchestra for artistic honors, is an experience not to be passed over lightly or soon to be forgotten.

And so if a tiny hint of what the Hollywood Bowl and its great music has meant to the writer during the many years of her attendance—if a hint of all this has crept into her novel, *The Mote and The Beam*, then, perhaps, her gratitude for what the Bowl has given her may have been at least partially expressed.

At any rate, she will go on singing its praises both in and out of fiction.

AN OUTLINE OF THE HISTORY OF THE HOLLYWOOD BOWL



Early in 1920 informal plans were made for the presentation of symphonic music in the Bowl, but the financing of seating and stage equipment proved too great, and the Alliance decided to abandon the project.

At this time a new organization was created with F. W. Blanchard as president, and Mrs. Artie Mason Carter as secretary. With accruing expenses, the obligation was now \$65,000.00. C. E. Toberman and E. N. Martin raised \$18,000.00 in donations and borrowed \$12,000.00 on an open note and \$25,000.00 was borrowed from the bank, secured by a trust deed on the property.

With the maturation of the plans by the new organization a larger cooperation was invited. With that end in view the Hollywood Community Chorus, with Mrs. Carter as its president, was invited to join in the development of the new activities, and large numbers were induced to become active members in this organization.

At this time George Brookwell conceived the plan of circulating several thousand paste-board "penny-a-day" banks, through which, by the hoarding of pennies and nickels and dimes, thousands of dollars were collected. Other subscriptions poured in in sufficient amounts to make payments on the property and to erect wooden seats and stage and make Bolton Road into the Bowl passable.

In 1922 the first Bowl Easter Sunrise service was originated by Mrs. Carter, assisted by the Community Chorus, and the Philharmonic Symphony Orchestra, founded by William A. Clark, Jr., and the Hollywood High School.

Under the leadership of Dr. W. H. Snyder, the students presented Shakespeare's "Twelfth Night," raising \$3,000.00, and therewith presenting to the Bowl a new electrical equipment.

In 1922, through the efforts of Mrs. Carter, supported by the Board of Directors, a series of "Symphonies Under the Stars" was inaugurated under the direction of Dr. Alfred Hertz, with twenty-five cents admission.

In 1923 eight weeks of symphonic music were enjoyed under the leadership of Emil Oberhoffer.

In 1924, Alfred Hertz, Sir Henry Wood, Fritz Reiner, Rudolf Ganz, Walter Henry Rothwell, Ernest Block, William van Hoogstraten, Howard Hanson, Samuel Gardner, Ethel Leginska and Edgar Stillman-Keley were the directors.

On September 29th, 1924, the present corporation known as the Hollywood Bowl Association conveyed the property to the County of Los Angeles, subject to a ninety-nine year lease with renewal privilege for another ninety-nine years.

The first president of the present organization was Mrs. Carter, with Mr. E. N. Martin as secretary.

Mr. Allan C. Balch is now president, with Glenn M. Tindall as business manager.



The Hollywood Civic Easter Sunrise Service Committee gratefully acknowledges splendid cooperation in arranging the present service in Hollywood Bowl and wishes especially to thank the following donors:

Pacific Clay Products Company for jars and jardinieres; Paul J. Howard's Horticultural Establishment for Italian Cypress; Sparkletts Water Company for drinking water; the Park Department of the City of Los Angeles for palm fronds and Acacia boughs; Los Angeles Gas & Electric Corporation for Acacia boughs; Otto K. Olesen Illuminating Company, Ltd., for globes for Pilgrimage Cross and loud speaker system; Felt's House of Flowers for Easter Lilies; Southern California Music Company for Baldwin piano and Wurlitzer Music Company for the organ.

Program

HOLLYWOOD BOWL EASTER SUNRISE SERVICE

Sunday, March 27, 1932

(Please refrain from talking and applause)

SUNRISE TRUMPET CALL—

Misses Helen Kaplan, Inice Millican, Evelyn Weaver, Ethelyn Weaver,
Babette Marden, Artie Gladish, Audrey King, Sadie Duncan.

"LEONORE" OVERTURE - - - - - Beethoven
The People's Symphony Orchestra of Hollywood, Jay Plowe, conductor

INVOCATION - - - - - Dr. Frank C. McKean

"HOLY, HOLY, HOLY" - - - - - John D. Dykes

(All are requested to sing)

*Holy, Holy, Holy, Lord God Almighty!
Early in the morning our songs shall rise to Thee;
Holy, Holy, Holy, merciful and mighty,
God in three persons, blessed Trinity.*

*Holy, Holy, Holy! Though the darkness hide Thee,
Though the eye of sinful man thy glory may not see;
Only Thou are holy; there is none beside Thee,
Perfect in power, in love and purity.*

*Holy, Holy, Holy, Lord God Almighty!
All thy works shall praise Thy name in earth and sky and sea;
Holy, Holy, Holy, merciful and mighty,
God in three persons, blessed Trinity.*

SCRIPTURE READING - - - - - Dr. Fred Mosley

"CHRIST THE LORD IS RISEN TODAY" - - - - - Lyra Davidica
Hollywood Easter Sunrise Chorus

HUGO KIRCHHOFER, Director INEZ JACOBSON at the Organ

OFFERTORY—(Freewill offering for the support of the Easter Sunrise Service)

"LARGO" - - - - - Handel
The People's Symphony Orchestra of Hollywood, Jay Plowe, conductor

"ALL BREATHING LIFE" - - - - - Bach

"LIGHT" - - - - - Rimsky-Korsakoff
The University A Capella Choir of U. C. L. A., Squire Coop, director

EASTER MESSAGE - - - - - Dr. Neal K. McGowan

"GETHSEMANE" - - - - - Sol Cohen

"FULFILLMENT" - - - - - Mrs. Hennion Robinson

MARY MCCORMIC

assisted by The People's Symphony Orchestra, Celeste Ryus, pianist

"ALL HAIL THE POWER OF JESUS NAME" - - - - - Oliver Holden
The Audience, Orchestra and Trumpeters

HUGO KIRCHHOFER, Director INEZ JACOBSON at the piano

*All hail the power of Jesus' name, Let every kindred, every tribe
Let angels prostrate fall; On this terrestrial ball,
Bring forth the royal diadem, To Him all majesty ascribe,
And crown Him Lord of all. And crown Him Lord of all.*

O that, with yonder sacred throng,

We at His feet may fall!

We'll join the everlasting song,

And crown Him Lord of all.

BENEDICTION - - - - - Dr. Allan A. Hunter